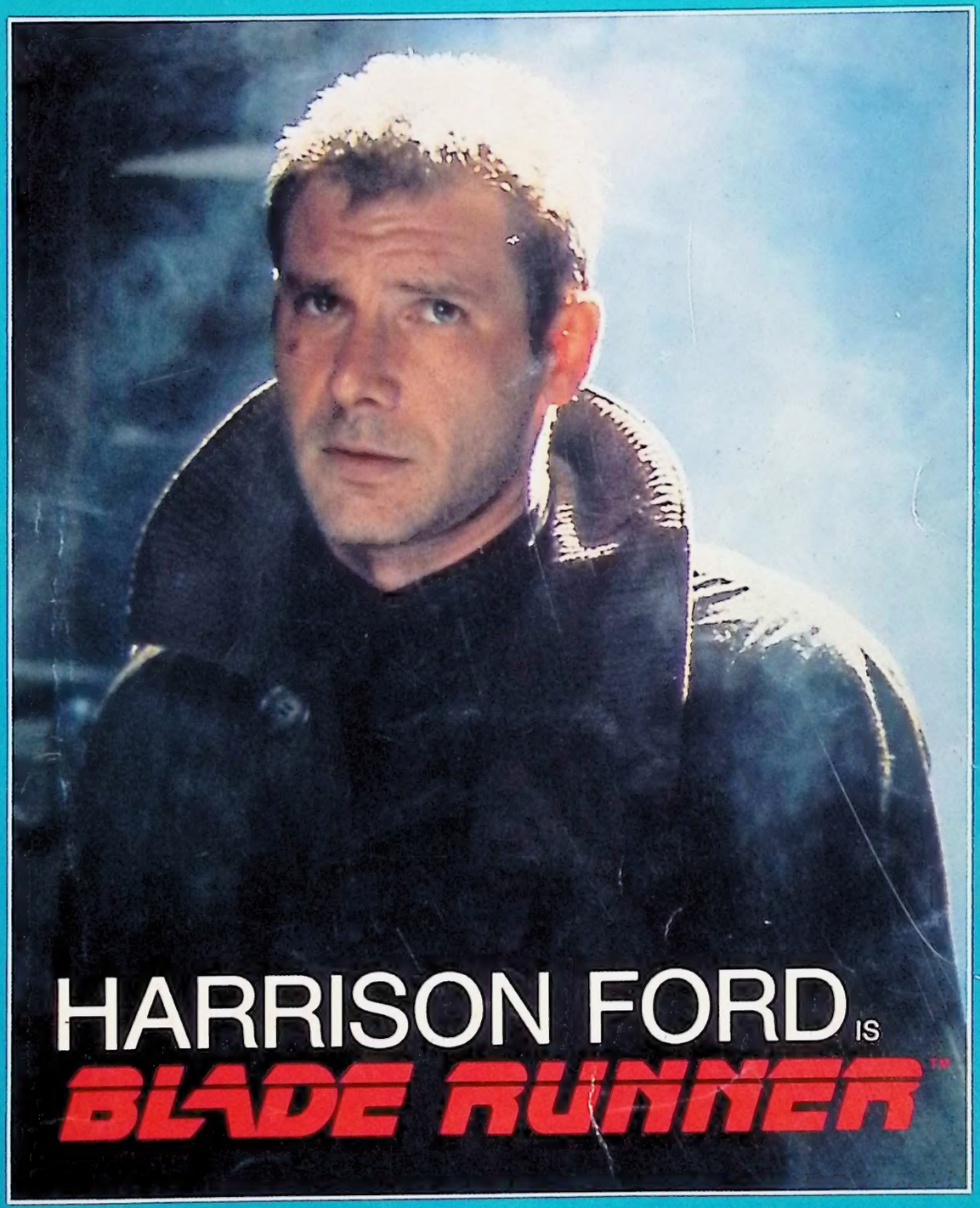
TRIBUTE

MAGAZINE



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TRIBUTE
MAGAZINE
Volume 2 Issue II Summer 1982

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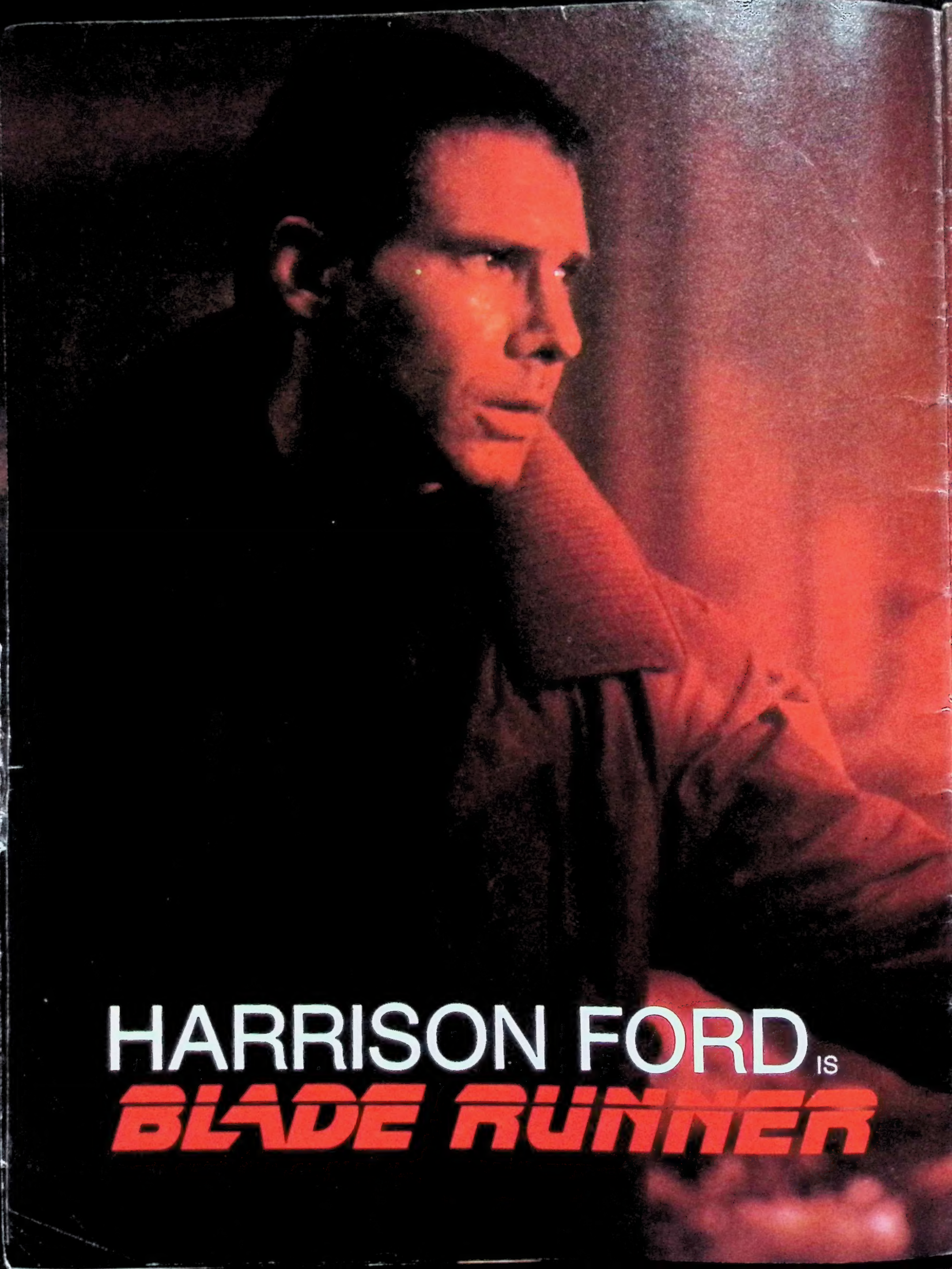

HARRISON FORD IS
BLADE RUNNER

The year is 2020.

Genetic Engineering has become one of Earth's biggest industries. When most of the world's animals became extinct, the Genetic boom hit big by creating a line of artificial animals for use as pets. The industry was soon supplying genetically engineered humans, called Replicants, to the Earth's colonies as slave labour and to the military for use in deep space.

The Tyrell Corporation, the top replicant manufacturer, recently introduced the Nexus Six – the ultimate replicant, with the strength and intelligence of several humans.

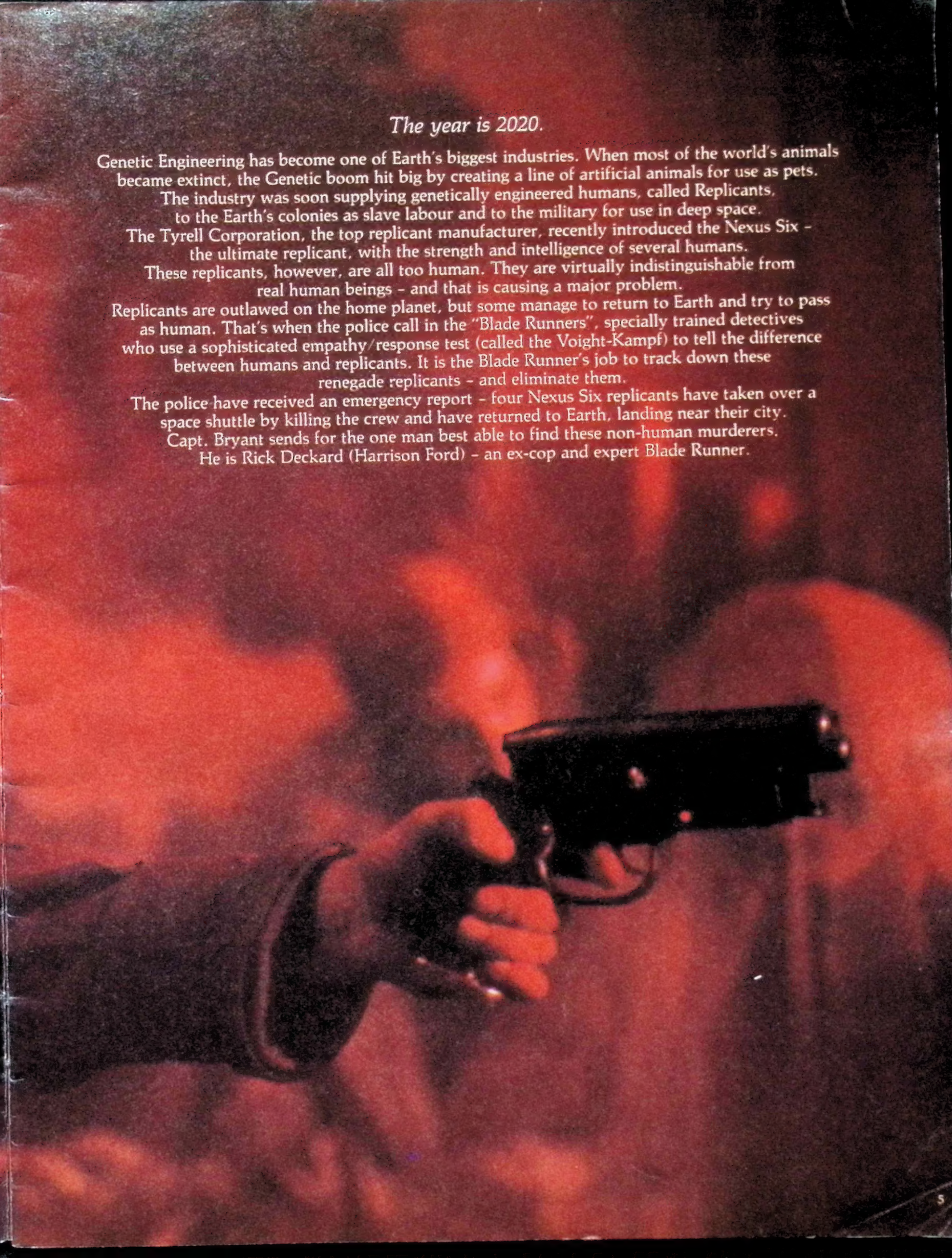
These replicants, however, are all too human. They are virtually indistinguishable from real human beings – and that is causing a major problem.

Replicants are outlawed on the home planet, but some manage to return to Earth and try to pass as human. That's when the police call in the "Blade Runners", specially trained detectives who use a sophisticated empathy/response test (called the Voight-Kampf) to tell the difference between humans and replicants. It is the Blade Runner's job to track down these renegade replicants – and eliminate them.

The police have received an emergency report – four Nexus Six replicants have taken over a space shuttle by killing the crew and have returned to Earth, landing near their city.

Capt. Bryant sends for the one man best able to find these non-human murderers.

He is Rick Deckard (Harrison Ford) – an ex-cop and expert Blade Runner.



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Harrison Ford (Deckard)

It wasn't too long ago that Harrison Ford made more money as a carpenter than an actor. In fact he did make more money at his trade than he did playing Han Solo in *Star Wars.*

Ford vividly remembers the period when he'd earn as little as $150 a week doing uninspiring bit parts on the TV

Rick Deckard – Blade Runner

series' *Gunsmoke, The Virginians, Ironside, The F.B.I.* and the small parts he played in the kind of films he'd rather forget. The money wasn't enough to cover the payments on the house he had bought for his wife Mary and their two children. So he did something constructive about it and took up carpentry to meet his bills.

Times certainly have changed. Ford has become one of the most successful stars of this time. He received his first major break in George Lucas' *American Graffiti.* Then came his role of Han Solo for *Star Wars,* which he repeated for *The Empire Strikes Back,* and he's just completed the next chapter, *Revenge Of The Jedi.* He also starred as Indiana Jones in the blockbuster film, Academy Award nominee, *Raiders Of The Lost Ark.*

Born and raised in Chicago, Ford began his acting career in summer stock in Wisconsin, then moved to California in 1963 to pursue film work. After appearing in a Laguna Beach Playhouse production, he was offered a contract with Columbia Pictures as part of their new talent program.

Dead Heat On A Merry-Go-Round was his first feature and was followed with small roles in *Luv,* and *Getting Straight.* After playing the part of Bab Falfa in *American Graffiti,* he was offered roles in *The Conversation* and in the television movies *Dynasty,* and *The Trial Of Lieutenant Calley.*

Unlike the straight-arrow heroes of the *Star Wars* sagas and *Raiders Of The Lost Ark,* Ford's complex sleuth, Deckard, falls into the grand tradition of Sam Spade and Philip Marlowe as he traces clues through the streets, nightclubs and high-rises of the city of the future, encountering denizens of the street, eccentric geniuses and a stunningly beautiful and enigmatic woman with whom he falls in love.

Ford says Deckard is a reluctant detective who dresses like a middle-aged Elvis Costello. He's a skilled investigator, an expert in his field, but he's a little out of practice when the story opens. He's lost his motor drive.

Exterminating people, even non-human ones, is not something he likes to do, and he's not comfortable with authority. He's a man of two minds about everything. His suspense-charged ambiguity includes both his quarry and the beautiful woman he encounters in the hunt.

"*Blade Runner* is unlike anything I've ever done before," says Ford. "*Star Wars* and *Empire* were science-fiction, but they were space fantasies. *Blade Runner* is a traditional big-city detective story transplanted into a science-fiction environment. It's real and gritty.

"The story has an element of psychological drama I've never dealt with before in a film, and it takes place in a world no one has ever seen."

Indiana Jones – Raiders of the Lost Ark

Ford called the role physically demanding but unlike other members of the cast, he didn't do anything special to prepare. "I don't believe in exercise, I just believe I should rest and not be sore."

He has no desire to have films written for him or to produce movies. "I prefer to find something that already has a life of its own, to which I can then add my contribution, That way we can go further."

Han Solo – Star Wars

The Players

Sean Young (Rachael)

Sean Young won the role of Rachael, the beautiful replicant, over 50 other actresses.

A former model, she was born in Louisville, Kentucky but most of her growing up period was spent in Cleveland where she attended the Interlaken Arts Academy. After graduating she went to New York and for seven months worked with cancer patients at Sloan Kettering Hospital. She views this work as an expression of the same basic urge that motivates acting – reaching out to other people.

She was a compulsive moviegoer whose tastes leaned toward the romantic. "I didn't decide to be an actress – I always knew I would be one," says Sean Young. The outgoing, cheerful young woman makes it sound simple, but she knew otherwise: "I realized it wouldn't be easy, but not to try would be inexcusable."

She made her screen debut in James Ivory's, *Jane Austen In Manhatten*. She played an MP in the comedy *Stripes* and is going to be seen in *Young Doctors In Love*.

• • •

Rutger Hauer (Roy Batty)

One of Holland's top film actors Rutger Hauer plays Roy Batty, the leader of the renegades invading earth. He has become an international star, recently starring as a ruthless terrorist opposite Sylvester Stallone.

He ran away at the age of 15 from the Dutch town of Breukelen where he was born, to follow a tradition set by his great-grandfather, a captain of a tea schooner that sailed the Caribbean. Hauer headed for the seacoast, where he signed aboard a freighter as an ordinary seaman. His sailing career was cut short when he discovered he was colour blind.

During his adolescent years, Hauer scarcely saw his parents who were both actors. He spent most of his time on the back streets of Amsterdam, not in school where he was a terror. After several confrontations with school authorities, his

parents decided to send him to acting school. But he lacked discipline and his drama teacher suggested Hauer join the army to develop self-discipline. After five months of rigorous training, Hauer decided he had suffered enough.

He retreated to Austria to climb the Alps, and then with a greater sense of discipline and a healthy body, he returned to Amsterdam where he finally graduated from drama school in 1967.

Hauer started performing on the Dutch stage before going into films. His first movie, *Turkish Delight* was nominated for an Academy Award as Best Foreign Film. He went on to play Coco Chanel's lover in, *Chanel Solitaire*. His other screen credits are: *Soldier Of Orange*, *Keetje Tipple* and *Spetters*.

• • •

Brion James (Leon)

Brion James plays Batty's sidekick, Leon an angry replicant. He recently played a one-armed Cajun trapper in *Southern Comfort*, a bootlegger in *Soggy Bottom USA*, and a sailor in *The Postman Always Rings Twice*. His other credits are: *Nickelodeon*, *Wholly Moses*, *Harry And Walter Go To New York*, and *Corvette Summer*. He starred in the TV movie *Hell And High Water*.

Edward James Olmos (Gaff)

Edward James Olmos is Gaff, the ambitious police lieutenant who's Harrison Ford's sidekick. He was the first Mexican-American to receive a Tony Award nomination. It was for the role of El Pachuco in *Zoot Suit*, which he repeated on the screen. He also starred as the American Indian steelworker in *Wolfen* and played in the prize-winning film *El Alambrista* and the incompleted Orson Welles project, *The Other Side Of The Wind*.

• • •

William J. Sanderson (Sebastian)

William J. Sanderson is Sebastian the shy genetic designer who suffers from premature aging. He was born in Memphis and holds a Doctor Of Law degree from Memphis State University. He played Loretta Lynn's uncle in *Coal Miner's Daughter*, one of the men who terrorizes Sissy Spacek in *Raggedy Man*, and a member of Lee Marvin's posse in *Death Hunt*. His television credits include: *Scared Straight – Another Story* and *For Richer, For Poorer*.

Joanna Cassidy (Zhora)

Joanna Cassidy is cast as Zhora, the exotic entertainer who's a replicant. She has worked in the films *Bank Shot, The Laughing Policeman, Stay Hungry, The Late Show, Prime Time* and *Night Games*. She was seen on television in a two-part *Dallas* and the movies *Dressed To Kill* and *Reunion*.

• • •

M. Emmet Walsh (Bryant)

The veteran character actor M. Emmet Walsh plays Bryant, the crusty captain who summons Deckard back into action. He has a string of credits to his name including his most recent roles as leader of the hoboes in *Cannery Row*, the jailer in *The Escape Artist*, a politician in *Reds* and the swimming coach in *Ordinary People*. His other films are: *The Jerk, What's Up, Doc?, Little Big Man, Escape From The Planet Of The Apes*, and *Alice's Restaurant*.

He worked on Broadway in *That Championship Season* and *Does The Tiger Wear A Necktie* and has appeared in many TV shows including the award winning mini-series, *East Of Eden*.

Joe Turkel (Tyrell)

Joe Turkel is cast as Tyrell, the scientific genius head of the Tyrell Corporation. He has worked with Stanley Kubrick in three films; *The Killing, Paths Of Glory* and *The Shining*. His first role on the screen was the part he played in the off-Broadway show *City Across The River*. He went on to make *The Vikings, Friendly Persuasion*, and *The Sand Pebbles*.

• • •

Daryl Hannah (Pris)

Daryl Hannah is Pris – the replicant with an angelic face and deadly prowess. She is a native of Chicago and has appeared in a featured role in *The Fury* and co-starred in *Hard Country*. She'll next be seen in Randall Kleiser's *Summer Lovers*.

James Hong (Genetic Designer)

James Hong, the oriental genetic designer in the ice chamber, has screen credits that include *Chinatown, The In-Laws, The World's Greatest Lover*, and *Yes, Giorgio*.

• • •

• • •

Morgan Paull (Holden)

Morgan Paull plays Holden, an unlucky blade runner. He has been seen in the films: *Norma Rae, Patton, Ensign Pulver, The Swarm, The Return Of The Apple Dumpling Gang* and *Twilight's Last Gleaming*.

The Players

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The story is based on science-fiction author Philip K. Dicks novel *Do Anoroids Dream of Electric Sheep?* Set 40 years from now the filmmakers had to develop a clear, realistic vision of life in an American megalopolis of the year 2020.

Millions of people have been forced to colonize other planets due to the immense overpopulation and decay of Earth. Those who remain behind live in huge cities with buildings as high as 700 stories.

Director Ridley Scott points out that "this film is not about genetic engineering. It's not a speculation on the rights and wrongs of this new science. The movie just touches on the subject, uses it to create the story situation."

The streets have become a seething melting pot of odd humanity. The city is clogged with incessant flashing neon and bizarre traffic jams. The police maintain control through the use of sophisticated flying cars (Spinners), that enable them to hover above traffic and speed through the cavernous streets and up to the top of the highest skyscrapers, and with the Esper, a super-computer that allows the authorities to search a room without even being there.

Industrial designer Syd Mead said *Blade Runner* is not a hardware movie. It's not one of those gadget-filled pictures where the actors seem to be there only to give scale to sets, props, and effects. We've created an environment to make the story believable. The tools and machinery appear only when needed and fit tightly into the plot.

A city was created with an architectural look based on the principle that eventually it will become too cumbersome and expensive to simply tear down old buildings and replace them with new shiny structures one sees in futuristic films. So the old buildings remain, but are retro-fitted with pipes, transformers and other gear to keep them going.

"Most films depict the future as pristine, austere, and colourless", says director Ridley Scott. "We were determined to avoid shiny buildings, underpopulated streets, and silver suits with diagonal zippers. Our city is rich, colourful, noisy, gritty, full of textures, and teeming with life – much like a major city of today. This is a tangible future, not too exotic to be believed."

Producer Michael Deeley said the film takes place within the lifetime of most of its audience. "Everything had to be credible and justified."

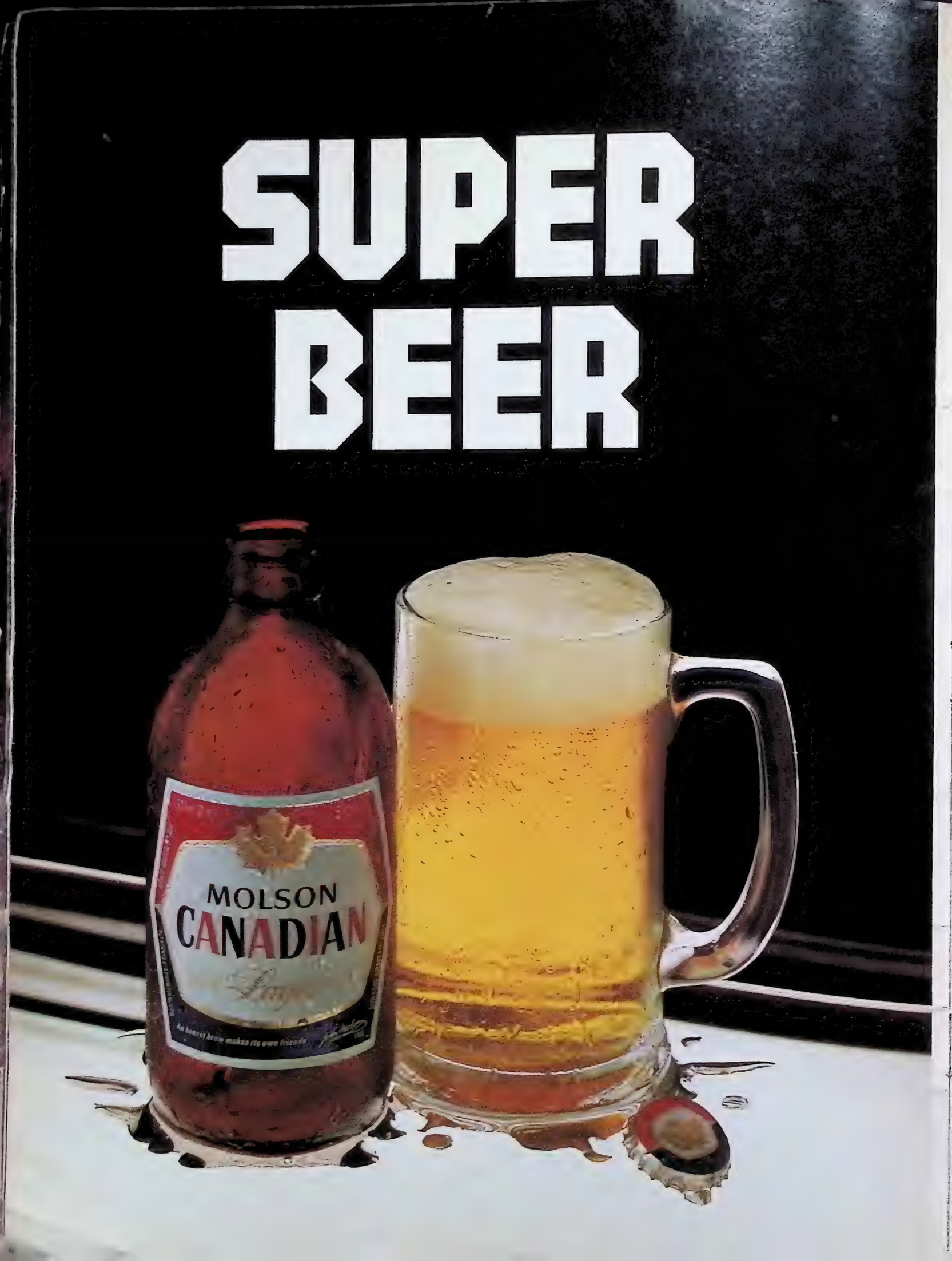
Blade Runner was filmed at the Burbank Studios and on locations in Los Angeles.

The streets have become a Seething Melting Pot of Humanity

Zhora flees Deckard

The Production

SUPER BEER



Police Headquarters

Artists conception

Among the visual effects created by Douglas Trumbull are: an aerial view of the city for the flying Spinner car as it takes Deckard to police headquarters; hundreds of stories of futuristic architecture which are inlaid above the real street-level buildings; pictures projected on massive outdoor video screens and read-out screens in cars, as well as on the Esper computers in the police station and at Deckard's apartment; the firings of particle-beam weapons that project "black energy" trajectories; cityscapes seen through windows, on the streets, and as a backdrop to the climatic rooftop fight, and an aerial view of the hyper-industrialized suburbs which climaxes with the Spinner's landing at the heliport, over 700 stories high, atop the Tyrell Corporation Pyramid.

The Special Effects

The Cars

Thirty-three operational vehicles were designed by Syd Mead, for the cars in *Blade Runner*.

Once the designs were completed, well-known California car-customizer Gene Winfield was brought in to build the majority of them.

They include seven coupes called "people cars", seven sedans (including police cars and Deckard's personal car), four taxis (in the traditional yellow, checkered with black and white squares), two vans (armadillo-like vehicles, including Sebastian's car), several old vehicles which are clunkily retro-fitted, a garbage truck, a gravel truck, a disinfectant wagon, and the Spinners, futuristic flying cars that fill the city's skies.

There were three complete Spinners, a fully operational one for the street scenes, one "stand-in" and one for flying, plus a mock-up of the cockpit for interior shots of Deckard with Gaff.

The police Spinner, in a rich grayish blue, features wheel covers which rotate prior to flight; "twist-wrist" hydraulic steering, and hydraulically operated gull-wing doors that open vertically. The interior also contains eight small read-out screens, a large one for an onboard computer (called an Esper), and a transponder, a flashing sensor device for spotting traffic.

Artist conception

Police Spinner

Artists conception
Deckard's Car

Deckard's car (which also has a "stand-in") is a turbine-powered, maroon and bronze sedan with a solar-energy converter at the lower right corner of the front windshield. The vehicle has "twist-wrist" steering and four interior read-out screens.

Sebastian's vehicle is a pickup truck/jalopy that looks like an armadillo, made by the inventive owner out of spare parts. It features oval bubbles on each side of the roof and plexiglass panels that extend from the roof to the rear bumpers.

Deckard's Car

The Special Effects

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The Tyrell Corporation

The Sets

The office of Tyrell, the high priest of the genetic engineering industry, is a 700 story pyramid at the other end of town. The office where Deckard meets Rachael has 75 square feet of black marble floors, 20 foot columns, a black marble desk and a huge picture window where you can see a city scene of futuristic buildings and flying cars.

His bedroom is a combination of high-tech and antique Oriental. His huge bed, pedestaled and canopied, is modeled after the bed of Pope John Paul II.

The Ennis Brown House doubles in the film as Deckard's apartment. Designed in 1924 by world famous architect, Frank Lloyd Wright, the building features a mayan cast-stone motif and is an architectural landmark in Los Angeles.

Deckard's cavernous rooms give a beehive effect with their low ceilings. The decor is high-tech with antiques.

The Bradbury Building, built in 1893 and recently threatened with architectural corruption by municipal safety modifications, has been preserved on film by *Blade Runner*. In one scene, Ford traces Hauer to the ornate edifice for the final showdown. In another, industrial designer J. F. Sebastian discovers street waif Pris and takes her into his apartment.

Mining millionaire Lewis Bradbury, commissioned the building designed by George Wyman. The young architect was inspired by the description of commercial buildings in *Looking Backward*, Edward Bellamy's utopian novel set in the year 2000.

The filmmakers worked in front of the Renaissance exterior, adding huge barley columns and a canopy to the entrance and traffic lights and monitors to the street. Inside they filmed on the geometric-patterned stairways with

The Special Effects

Sebastian's apartment – a maze of Mechanical Dolls

wrought-iron railings, and in the dazzling centre court with its glass-bloc floor, glass-dome ceiling, and open cage elevators.

The interior of Sebastian's apartment has eight interconnected and totally run-down rooms, representing a one-time presidential suite abandoned in the rush to off-world space colonies. The apartment has high ceilings with 18th

The Ice Room

Batty traps Deckard hundreds of storeys above the street in the Bradbury Building

Century style decorative plasterwork as interpreted by 19th Century architects.

As Los Angeles sweltered in unseasonable 98 degree heat, the film company bundled up to work at seven below zero. The Ice Room, the site of micro-surgical genetic design work, was a set built into a meat-storage locker. It was made into a covered scientific chamber where low temperatures are necessary for technically minute design experiment in genetic engineering. The machines they used are made-over medical and dental equipment, and the eyeball tanks are aquariums.

It took five days to form a real icicle build-up on this set. Actors Rutger Hauer, Brion James and James Hong worked for two days amid icicles in sub-zero temperatures at U.S. Growers Cold Storage Inc.

The Street

A street complex known at The Burbank Studios as New York Street was revamped into a unique futuristic thoroughfare – one of the largest studio sets built in Hollywood in recent years. The street, first built in 1929 provided the dark alleys and back streets that Humphrey Bogart and James Cagney once stalked in so many of their Warner Bros. films. It's referred to in the script as the 42nd Street of the future and is the centrepiece of the film's bold design. It has elements of New York, Hong Kong, Tokyo's Ginza section, Milan's Business district, and London's Piccadilly Circus. In the movie the city is never mentioned.

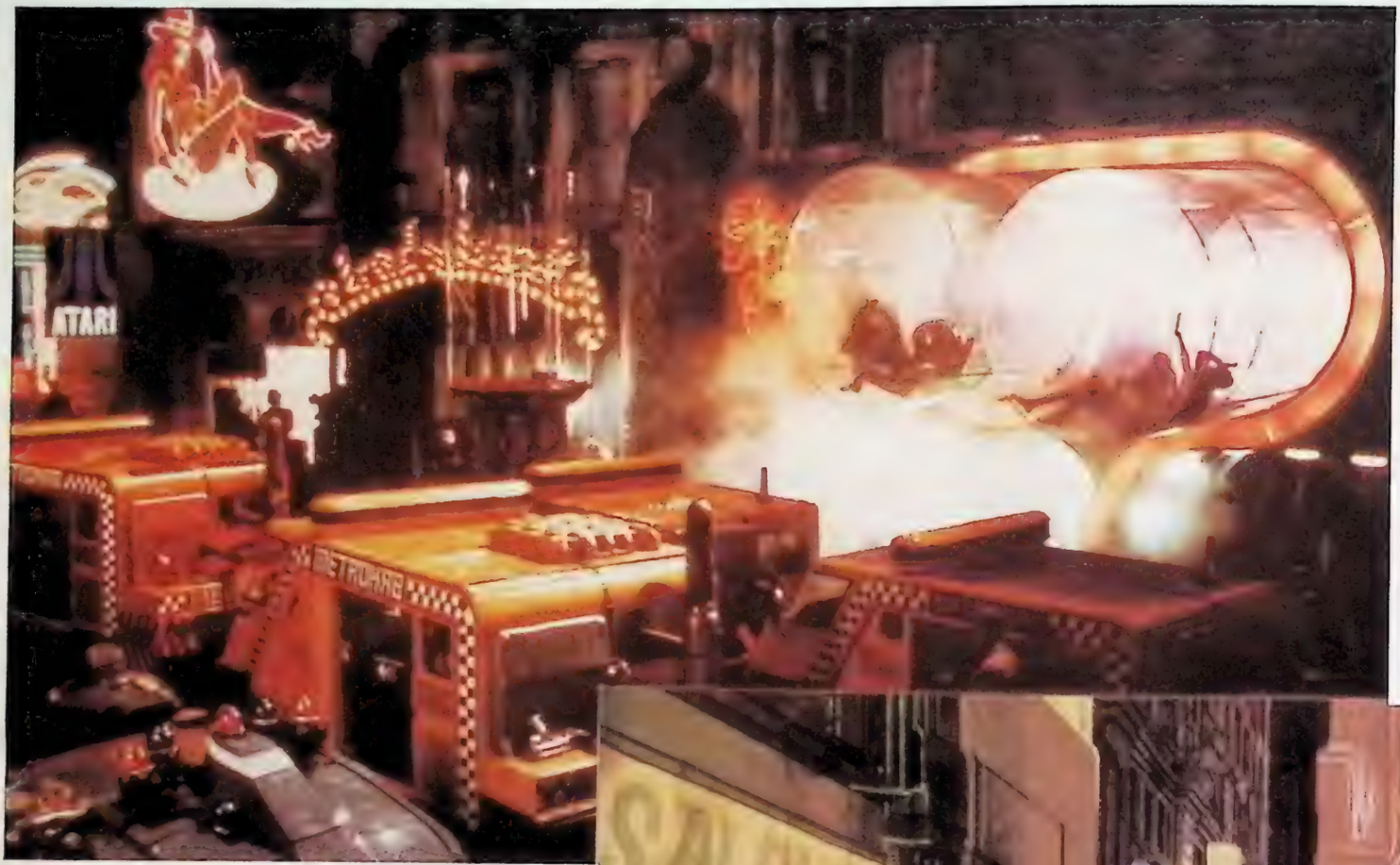
Arcades are built right out to the sidewalk and fill the streets with a variety of mechanical stuff – trafficators, (large video screens), bizarre and lethal parking meters, vidphons, and various technological devices which the crew named retro-trash.

The trafficators, containing directional signals and traffic information on video monitors, were built out of surplus aircraft parts, radar machinery, and missiles salvaged from Monthan Air Force base in Tuscon. These structures were covered with sculpted high-density polyurethane.

Video-screen frames were made from bombers' radarscope machinery, and the dome-lit parking meters were molded fiberglass, operated by key cards.

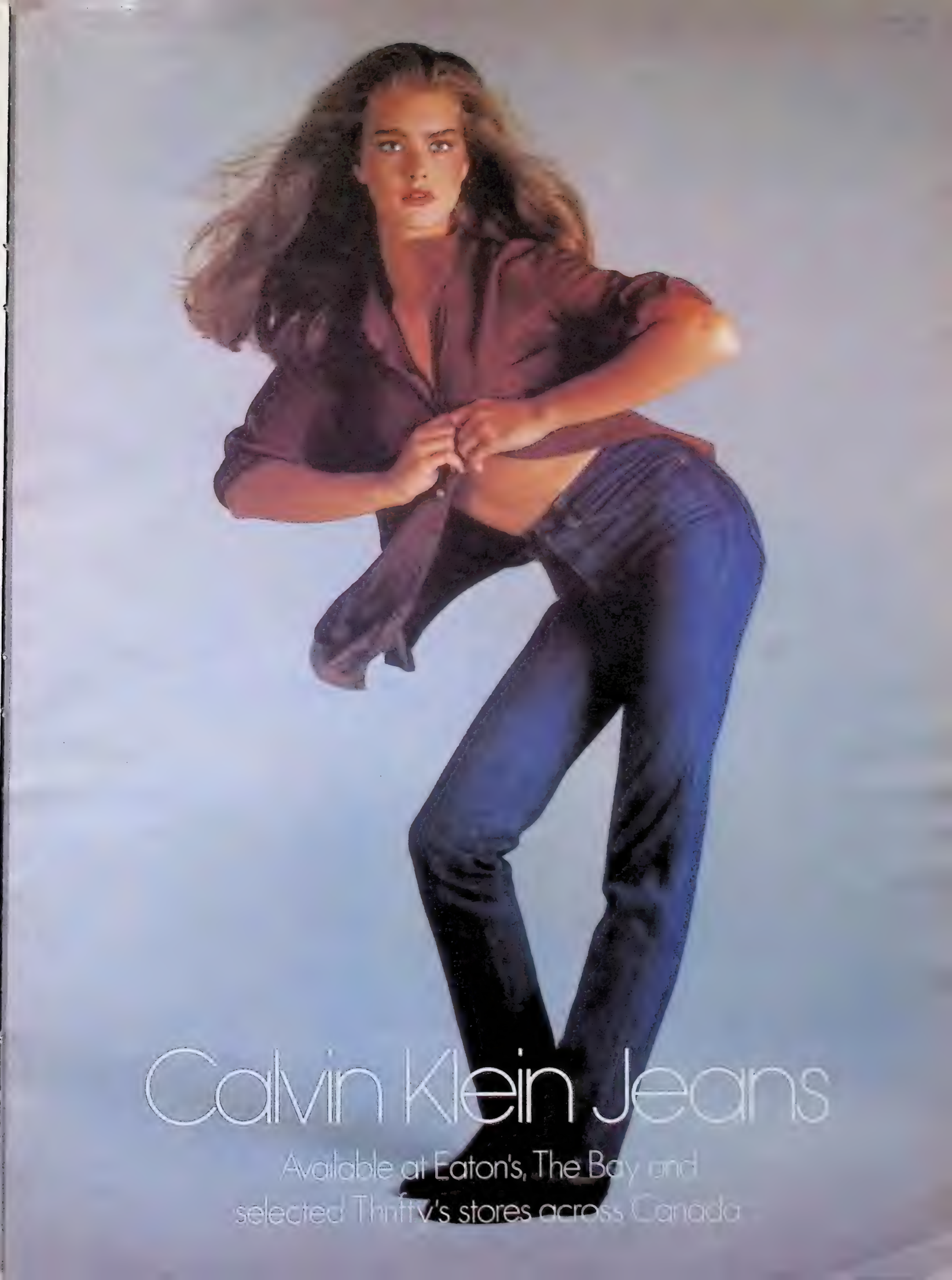
The complex street set represents the tough part of downtown – the nightclub district; Little Tokyo; the sushi bar where Deckard is recalled into police work; the exterior of Leon's hotel; Animoid Row, where replicant animals are sold and Deckard goes to trace clues, and the shopping arcade where his pursuit of Zhora the snake woman climaxes. It is also the location of Taffy's Bar, a decadent nightclub of the future, highlighted by phosphorescent paint and ultra violet light.

The Street



Artists conception

The Special Effects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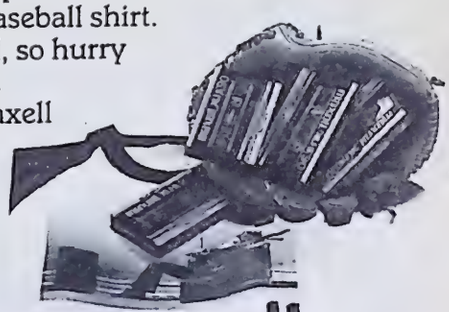

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The Costumes

Charles Knode and Michael Kaplan designed the costumes to be believably futuristic, but with a feeling of nostalgia for the Forties. To avoid the predictable quality of so many science-fiction wardrobes, and to create a sense of realism, the clothes were made to be functional and were "aged" with fading, dirt and textures.

As a detective of the future, Rick Deckard wears a new, oddly proportioned version of the traditional trenchcoat, a russet-coloured full-length cotton, with multi-pin tuck collar, raglan sleeves, deep pockets, and French seams.

Underneath he wears a sporty two-piece silk suit with constructed shoulders and unusual seams. The saddle-coloured outfit features English-style pockets in the jacket and pants pockets placed at the front. A second pair of pants is of light wool in warm gray.

Deckard's shirts and ties are geometric prints of primitive patterns which are echoed in other costumes and decor. His shoes are brown featuring wide laces with cording and are athletically constructed for the action scenes.

Roy Batty wears a thick black leather coat with heavy detailing and an asymmetrical cut. Underneath are a cool gray undershirt and gray pants with a red stripe which reflect his military background.

Rachael is first seen in a black business suit, small-waisted and severely silhouetted. Its broad shoulders are rounder and broader than the ones seen in the Forties. The synthetic fabric is decorated with heat-stamped geometric patterns and accented with snakeskin triangles of navy blue and black.

At Deckard's apartment she wears the same suit under a blue chinchilla coat with Oriental-figured brocades in shades of mauve and gray.

Another suit features thick horizontal stripes in contrasting warm grays. The heavily padded outfit, made of worsted wools, has a chevron pattern in the sleeves and fabric-covered two-colour buttons that match the flow of the stripes. The skirt and flounced blouse are charcoal gray with metallic gold threads.

Over this outfit she wears a full-length coat with a massive collar, made of synthetic fur and silk brocade. The coat, in various shades of brown and black, has sleeves with bypass slots which permit conversion to a cape effect.

Tyrell, the supreme industrialist, wears a severely fitted two-piece suit of shiny blue sharkskin. In his bedroom he is seen in a cocoon-like bathrobe of heavily quilted white brocade.

Sebastian, the painfully shy but gifted genetic designer, sports a multi-patch, raw-silk jacket with appliquéd yarn, twine, and buttons. Underneath are green-striped bib overalls with implement pockets on the front and a beige and brown sweater with many expanding ribs. His accessories include a leather beanie, leg warmers, elfin-like suede shoes, and a gold chain carrying a small bird skull.

Pris, a punk street waif, wears a raggedy-fringed coat made from a Venetian-style curtain. It covers a multi-coloured iridescent leotard with black leggings. In her fight she wears a nude-coloured Spandex unitard with a breast plate vacuum-formed into the fabric for a sculptured, skin-tight fit.

Police Lieutenant Gaff is a dandy who sports iridescent shirts, metallic-threaded vests, silk suits with loud bow ties, fedoras, and pointed shoes, topped by a long knit coat with leather appliqués.

The police force is outfitted with bullet-proof plating over the standard uniform, as well as goggles and a shield rigged into the headwear. This gives a particularly formidable appearance to the everyday cop on the street.

Zhora, the exotic dancer, wears a futuristic bikini of tomorrow with sparkling sequins partially covering her body and face.

In another scene she runs through the rain in a see-through raincoat over her costume while trying to escape Deckard. Her feet and legs are protected by thong-like leg guards.

The Special Effects

1 Dundas Street W.
Toronto
598-4700

500 Bloor Street W.
Toronto
531-8888

Ridley Scott

Blade Runner is director Ridley Scott's first feature since he directed the smash hit *Alien*. *Alien*, a suspense thriller set aboard a spaceship, became one of the 50 top grossing productions in movie history winning many science-fiction awards and the 1980 Academy Award for Best Visual Effects.

Scott, a graduate of the Royal College Of Art in London, started out as a television set designer and director and a very successful producer/director of commercials before entering into the field of feature films.

He won the Special Jury Prize at the Cannes Film Festival for *The Duellists* which established him as one of the finest visual stylists in films.

• • •

Michael Deeley

Producer Michael Deeley has produced dozens of films including *The Deer Hunter* for which he won an Academy Award as producer. The film won five Oscars altogether, including Best Picture Of The Year. He is also the Managing Director of British Lion Films and EMI as well as General Manager of Woodfall Films.

• • •

Ivor Powell

Associate producer Ivor Powell was associated with director Ridley Scott on *Alien*, *The Duellists* and was in-house producer for Scott's film company in London. He was also associate producer on *Memory Of Justice* and production supervisor on *The Optimists Of Nine Elms* and he assisted Stanley Kubrick as coordinator of the special effect department on *2001: A Space Odyssey*.

• • •

Hampton Fancher & David W. Peoples

The co-writers are Hampton Fancher and David W. Peoples. Fancher, an experienced actor is making his major screen breakthrough as a writer with *Blade Runner*.

Peoples co-wrote and co-edited the Academy Award winning documentary feature, *The Day After Trinity* and the Oscar nominated short, *Arthur And Lilly*, and edited the Oscar winning documentary feature, *Who Are The DeBolts And Where Did They Get 19 Kids?*

• • •

Ridley Scott

Lawrence G. Paull

Production Designer Lawrence G. Paull's feature film credits are: *Blue Collar*, *The Bingo Long Traveling All-Stars and Motor Kings*, *Which Way Is Up*, *Nickel Ride*, *The Hired Hand*, *Little Fauss And Big Halsey*, and *The Star-Spangled Girl*. He holds a Bachelor degree in Architecture from the University of Arizona and a Master's in City Planning from the University of Pennsylvania.

• • •

Douglas Trumbull

Douglas Trumbull, one of the major artists in the field of special visual effects, was nominated for an Academy Award for his work on *Close Encounters Of The Third Kind* and, *Star Trek, The Motion Picture*. When he was in his early twenties he was one of the major contributors to the special visual effects in *2001: A Space Odyssey*, and *The Adromeda Strain*. He also directed *Silent Running* and *Brainstorm*.

His company, Entertainment Effects Group, developed Show-Scan, a new high speed 70mm motion-picture process.

• • •

Richard Yuricich & David Dryer

Richard Yuricich and David Dryer share the special visual effects with Trumbull.

Yuricich is a professional cinematographer. His film credits include: *2001: A Space Odyssey*, *Silent Running*, Academy Award nominations for director of photography of special visual effects for: *Close Encounters Of The Third Kind*, and, *Star Trek, The Motion Picture*. He is president of FX Space 70 Inc. and partner in the Entertainment Effects Group. Currently he's director of photography for *Brainstorm*.

Dryer, a Phi Beta Kappa graduate of the USC film department, is a veteran film editor of many documentaries and director of television commercials which featured highly sophisticated special effects.

• • •

JERRY PERENCHIO and BUD YORKIN PRESENT
A MICHAEL DEELEY-RIDLEY SCOTT PRODUCTION
Starring HARRISON FORD in BLADE RUNNER™ with RUTGER HAUER SEAN YOUNG
EDWARD JAMES OLMOS Screenplay by HAMPTON FANCHER and DAVID PEOPLES
Executive Producers BRIAN KELLY and HAMPTON FANCHER Visual effects by DOUGLAS TRUMBULL
Original music composed by VANGELIS Associate Producer IVOR POWELL Produced by MICHAEL DEELEY Directed by RIDLEY SCOTT
A LADD COMPANY RELEASE IN ASSOCIATION WITH SIR RUN RUN SHAW
THRU A WARNER COMMUNICATIONS COMPANY
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The Makers

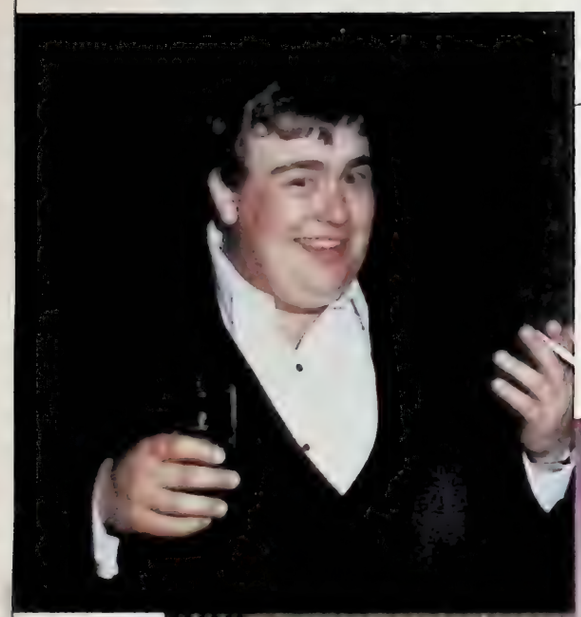
ACTRA AWARDS

The 11th Annual ACTRA Awards took place May 12 at the Royal York Hotel. The show was aired across Canada at an earlier time because of the new 10:00 p.m. time slot for the *National News*.

The shocker of the evening was *SCTV* not winning an award. However they don't have to worry – they're everyone elses favourites in Canada and the U.S.

As usual everybody who is anybody in the industry of TV and Radio turned out to see their fellow artists go through the machinations of losing or winning the coveted *"Nellie"* award.

John Candy – I don't care if I didn't win!



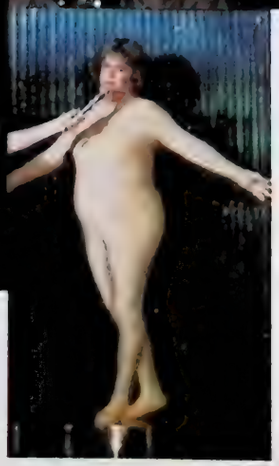
Sylvia Tyson winner of the most colourful costume of the evening

Leafs captain Rick Vaive and ski champ Steve Podborski present the Foster Hewitt award for Sportscasting

Dixie Seatle and Jim Carrey co-hosted the awards

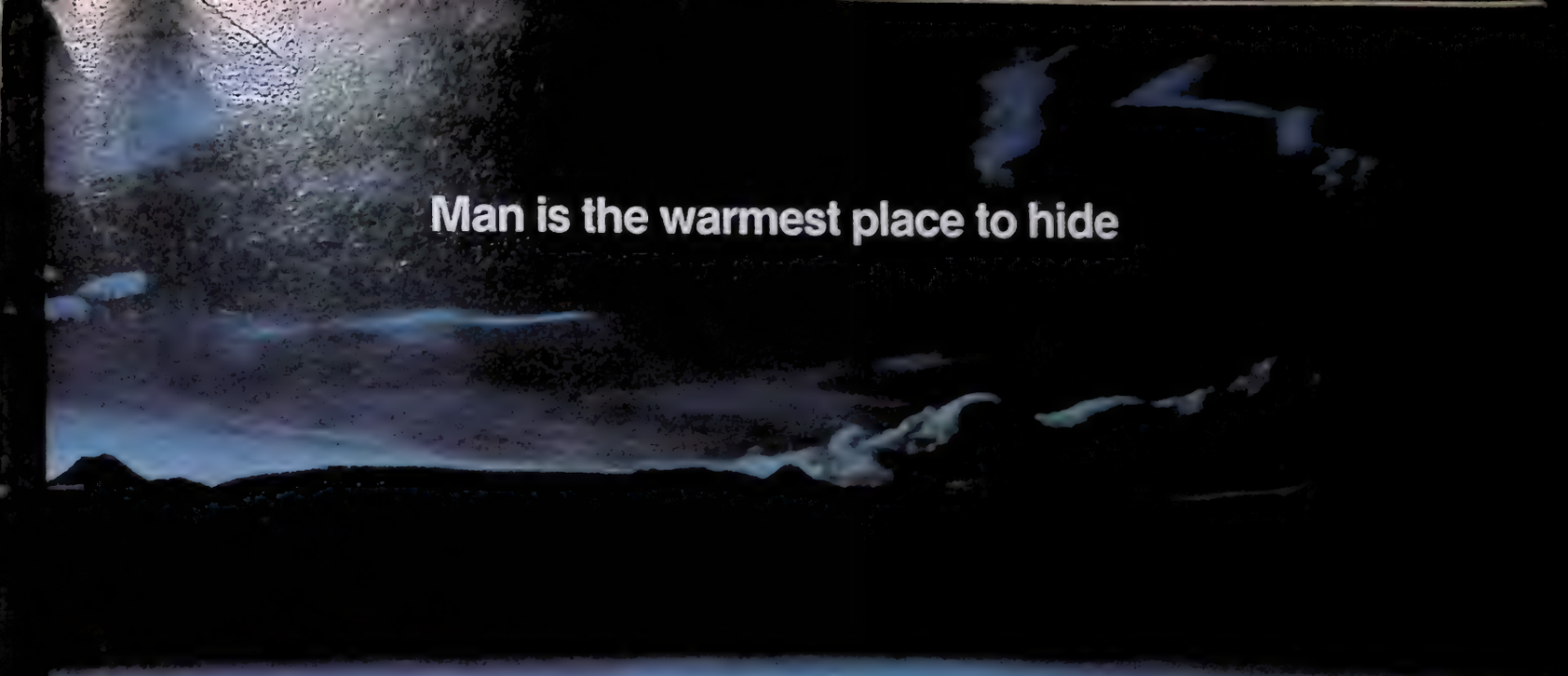
SCTV's Catherine O'Hara and Andrea Martin

Juliette



Adrienne Clarkson and John Ralston Saul, author of Birds of Prey, before leaving for France

Barbara Hamilton imitates the Actra Award "Nellie"



THE THING

A TURMAN-FOSTER COMPANY PRODUCTION

JOHN CARPENTER'S

"THE THING"

STARRING

KURT RUSSELL

SCREENPLAY BY BILL LANCASTER
SPECIAL VISUAL EFFECTS BY ALBERT WHITLOCK
SPECIAL MAKE-UP EFFECTS BY ROB BOTTIN
MUSIC BY ENNIO MORRICONE
DIRECTOR OF PHOTOGRAPHY DEAN CUNDEY
ASSOCIATE PRODUCER LARRY FRANCO
EXECUTIVE PRODUCER WILBUR STARK
CO-PRODUCER STUART COHEN
PRODUCED BY DAVID FOSTER & LAWRENCE TURMAN
DIRECTED BY JOHN CARPENTER
A UNIVERSAL PICTURE

BASED ON THE STORY WHO GOES THERE? BY JOHN W. CAMPBELL JR.

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READ THE BANTAM BOOK

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THE BEST LITTLE WHOREHOUSE IN TEXAS

Riding out of Texas, The Lone Star State, is one of the screens most audacious musical comedies to hog-tie an audience. Based on a true magazine article by Harry King, a Texan himself, the story has a life of its own. King along with Peter Masterson wrote a tongue-in-cheek play concerning the Chicken Ranch; so called because in the early days of the ranch the local farmers sometimes paid for "services rendered" with a chicken. Carol Hall added biting lyrics and Tommy Tune choreographed the stage version which opened off Broadway in early 1978. The play was a hit and had moved to Broadway. Roadshows, all with sell-out crowds, further spreading the word all over North America.

Committing any successful Broadway play to film is no easy task. Universal was taking no chances with this property and hired Colin Higgins to direct. Higgins has an impressive track record as writer for *Harold and Maude* and *Foul Play* as well as the writer/director of the hits *Silver Streak* and *Nine to Five*.

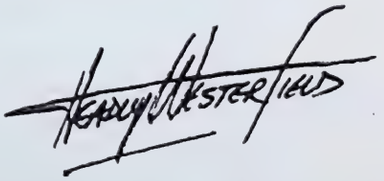
The Best Little Whorehouse In Texas was shot partially on location in the Texas towns of Austin, Gilbert and Pflugerville. An entire re-creation of the Chicken Ranch was constructed at Universal Studios in Los Angeles.

Looking like she was made to play the part is Dolly Parton as Miss Mona, proprietor of the house situated out past the 'bad curve' sign. Burt Reynolds is Sheriff Ed Earl Dowd, the local lawman who has a blind eye towards the 'Ranch' and a loving eye for Miss Mona. Their relationship, hinted at in the play, blooms in the movie.

Into this quiet and ideal situation rides Melvin P. Thorpe (played by Dom DeLuise) on a string of television cables. You see, Thorpe is the self-appointed "Watchdog" on television and his vigilante mission is to close the house which has been there longer than anyone can remember. Eventually, after stirring up the local and national media (look for Howard K. Smith playing Howard K. Smith), Thorpe is able to rally support from a guilt-ridden populace. The Governor (Charles Durning) and State Senator (Robert Mandan, Chester on T.V.'s *Soap*) are reluctantly forced to throw their support behind Melvin P. Thorpe and his crusade. Both helping and hindering their efforts is Jim Nabors, making his motion picture debut as Reynolds' bungling deputy sheriff.

This is the first major musical on the oldest profession since 1963's *Irma La Douce*. Its storyline proceeds at a frantic and hilarious pace as the local community chooses sides in the fight to close the Ranch.

The Best Little Whorehouse In Texas is one of the most expensive films Universal will distribute this year. When it rides into 1400 theatres across North America, go see it! The real Chicken Ranch is now a part of history. Come July 23rd, *The Best Little Whorehouse In Texas* will make movie history. Who says history doesn't repeat itself.



BURT REYNOLDS · DOLLY PARTON

A UNIVERSAL/SUNBURST PRESENTATION A MILLER-MILKIS-BOYETT PRODUCTION A COLIN HIGGINS FILM

STARRING

"THE BEST LITTLE WHOREHOUSE IN TEXAS" DOM DeLUISE • CHARLES DURNING • JIM NABORS

SCREENPLAY BY
LARRY L. KING & PETER MASTERSON AND COLIN HIGGINS

BASED ON THE STAGEPLAY WRITTEN BY
LARRY L. KING AND PETER MASTERSON

MUSIC AND LYRICS BY
CAROL HALL

ADDITIONAL SONGS BY
DOLLY PARTON

MUSIC PRODUCED BY
GREGG PERRY

CHOREOGRAPHY BY
TONY STEVENS

PRODUCTION DESIGN BY
ROBERT BOYLE

SPECIAL VISUAL EFFECTS BY
ALBERT WHITLOCK

DIRECTOR OF PHOTOGRAPHY
WILLIAM A. FRAKER, A.S.C.

CO-PRODUCER
PETER MACGREGOR-SCOTT

EXECUTIVE PRODUCER
STEPHANIE PHILLIPS

PRODUCED BY
THOMAS L. MILLER, EDWARD K. MILKIS AND ROBERT L. BOYETT

DIRECTED BY
COLIN HIGGINS

Soundtrack Available on MCA Records & Tapes.

A UNIVERSAL – RKO PICTURE

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Coming to a theatre near you July 23rd from Universal Pictures

NIGHT SHIFT

It's night and its certainly a shift. Unbeknownst to the head mortician, the New York City Morgue is the liveliest business on the block when the *Night Shift* is on. Chuck – a shy ex-stockbroker and his off-the-wall partner Bill Blazejowski have succumbed to a wild and daring business opportunity. Money had made the risk attractive, but in this world, aren't benefits what it's all about?

In Warner Brothers summer release *Night Shift*, the City Morgue has become the front for a 'call girl ring'. Chuck, a Wall Street disaster, lends his 'magic touch' as the administrator and Bill is the hustler, the sales manager, of the industrious duo.

With two major motion pictures to his credit, *Heroes* and *The One And Only*, Henry Winkler is best known for his role as the 'Fonz' from the hit series *Happy Days*. From tough to tame he plays Chuck, the awkward entrepreneur caught in the frenzied business of bodies. The flamboyant and charismatic Bill is portrayed by Michael Keaton. A *Second City* Alumni, he has starred in the comedy series *Report to Murphy* and frequently appeared on *All's Fair* and *The Mary Tyler Moore Show*.

This 'walk by night' operation befell our boys by way of Belinda. Shelly Long plays the voluptuous member of the bevy who found themselves in search of management. Shelly previously starred with Ringo Starr in *Caveman* and in the forthcoming *Tijuana*. Another *Second City* Alumni, she also had a brief role in *A Small Circle Of Friends*.

The director of *Night Shift*, his first major studio production, Ron Howard has been in the public eye for no less than twenty-five years. First known as 'Opie' on the long-running *Andy Griffith Show*, his subsequent acting credits include *American Graffitti*, *The Shootist*, *Act Of Love* and *Bitter Harvest*. His directional debut, a Roger Corman feature, *Grand Theft Auto* (Howard also starred and co-wrote) grossed over $15 million. He most recently directed *Skyward*, starring Bette Davis, a widely acclaimed television movie.

Night Shift churns out hysterical happenings, zany propositions and odd insights into the bawdy business in one of the most unlikely, unlively places.

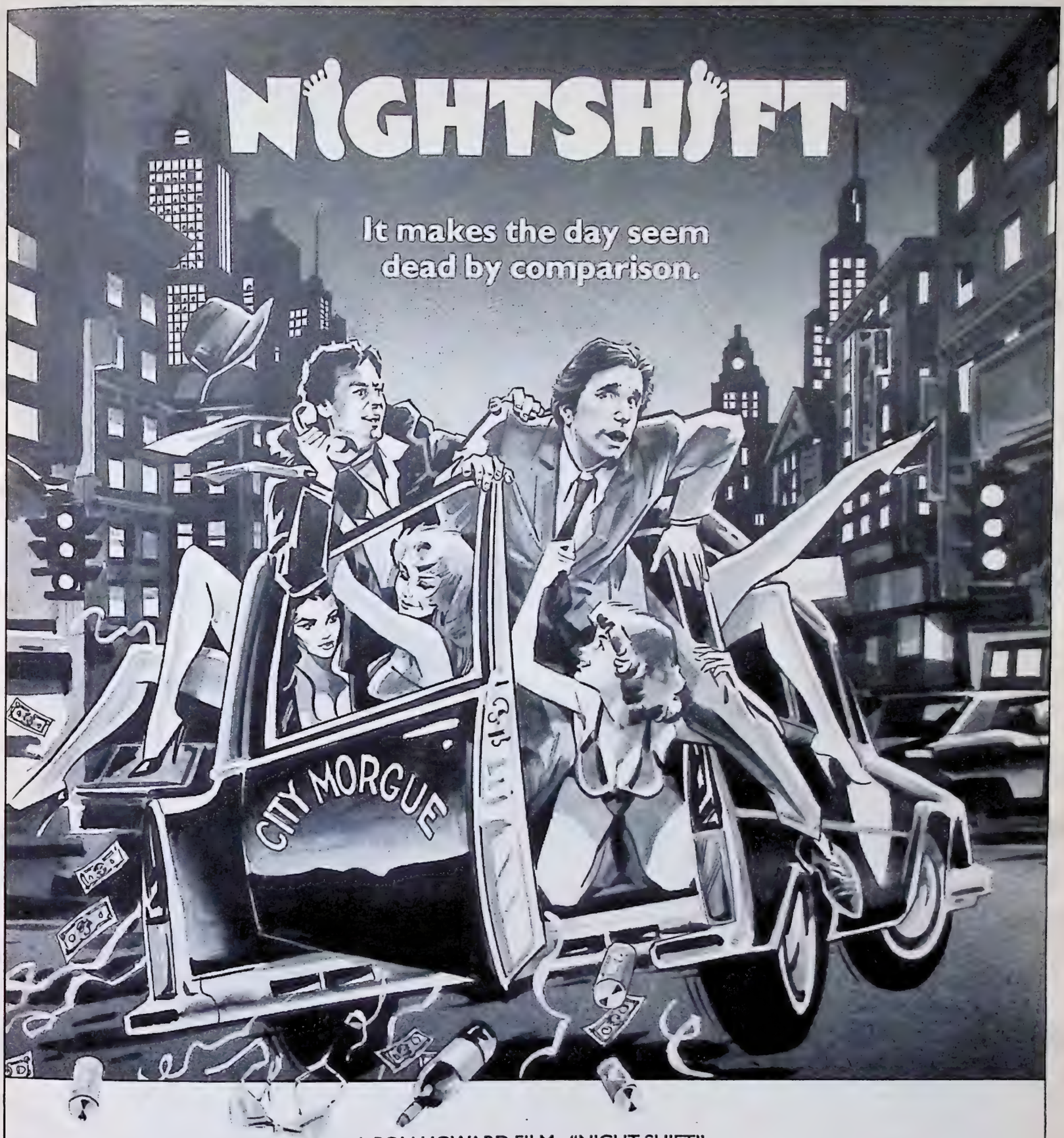
Life is full of surprises and so is *Night Shift*.

ESCAPE ARTIST

This story has very little in common with abracadabra. There are no rabbits coming out of hats or tricks up a sleeve. It is more to do with talents equal to those of a criminal – a master criminal.

Griffin O'Neal (son of Ryan) debuts as Danny Masters, the orphaned teenage son of the greatest escape artist since Houdini. With calm determination, this child wizard sets out to win the respect of himself and the world. Francis Ford Coppola presents a film/an illusion/an Escape Artist.

Mary McLaughlin



A RON HOWARD FILM "NIGHT SHIFT"

HENRY WINKLER SHELLEY LONG MICHAEL KEATON

Executive Producer DON KRANZE Written by LOWELL GANZ and MARC MANDEL

Produced by BRIAN GRAZER Directed by RON HOWARD

SUBJECT TO CLASSIFICATION

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OPENING JULY 30th ACROSS CANADA!

THE WORLD ACCORDING TO GARP

T. S. Garp never knew his father. His mother Jenny Fields, had wanted it that way. She never knew him either.

The World According to Garp, is the love story of a family. The delightfully unordinary family of T. S. Garp. It is also a story of deception and a story of guilt bound by an imaginative brand of humour.

Jenny Fields, Garp's mother was one of of a kind...a misunderstood kind. Jenny had wanted a child and considered it unfortunate that the only means to this end was with a man. She would have done it another way had it been at all possible. So utilizing the last offerings of a fatally wounded tail gunner, Nurse Fields became pregnant and hence began *The World of Garp*.

From his alarming and curiously anticipated birth T.S. Garp's life was intertwined with a large and strange handful of characters. Best known for his role as 'Mork' on the hit series *Mork And Mindy* and his motion picture debut as the star of *Popeye*, Robin Williams himself has been a strange handful of characters. A tremendous deviation from his past comic performances, Williams was excited by the serious and eternally optimistic substance of his GARP role. Finally, in *The World According to Garp*, Williams will have an opportunity to display his Juilliard School of Drama training for the cameras.

The dauntless Jenny Fields is helmed by Broadway star Glenn Close. Close has had a long and successful career playing powerful women recently winning a Tony award for her portrayal of *'Charity'* the wife of P.T. Barnum in the hit Broadway musical *Barnum*. The amazing spirit and stark ideals of Jenny Fields is dynamically delivered by Close with her usual unsurpassed style.

The World According to Garp, an international best-seller has been translated into eleven languages. Garp was penned by New Englander John Irving, a noted author long before the publication of *Garp*. The subject of a Time cover story, Irving has since produced another best-selling novel *The Hotel New Hampshire*. He plays a cameo role as the referee of the wrestling match Garp wins while at Steering Academy. Irving served as wrestling coach to Williams during film production.

The unforgettable team of mother and son leave their mark at every stop. In Jenny's opinion 'there is no time to waste and no time to worry', so fearlessly donning her pride and naivete she steers through life aiming at every conflict and uncertainty she encounters. This trait predictably becomes second nature to Garp. And so follows a peculiar request of a bewildered street hooker, a blind obsession to terrorize speeding drivers while on foot, an up-front condemnation of the tongueless Ellen Jamesians and the 'tit for tat' clash with an ear-biting dog.

One day, while still at Steering Academy where Jenny is resident nurse, a young woman catches the attentions of the athletic Garp. Helen Holm, the faulty eyed daughter of the school's wrestling coach is a loner wrapped in a passion for the written word. The demonstrative Garp finds she is not an easy conquest. Helen makes it very clear to Garp, expecting it is beyond his realm, that if marriage is her fate she could only respect a writer. So day and night, month after month Garp writes and Helen eventually and eagerly becomes Mrs. Garp.

The winner of a British Academy Award for her role in *Interiors*, Mary Beth Hurt comes to the screen for the third time as the tenacious and sensitive Helen Holm. A graduate from New York University School of the Arts, Hurt has had nine rewarding years on stage.

We meet Roberta Muldoon, the former tight-end for the Philadelphia Eagles - Number 90, an extremely large and affectionate transsexual. Initiated by a mutual admiration for Jenny, Roberta and Garp develop a platonic friendship and guide each other through sensitive ordeals.

When presented with the role of Roberta, John Lithgow admits to delight and terror. The casting had been furiously competitive for this unique woman/man role but Director George Roy Hill knew he had to look no further after seeing Lithgow. A scholar from Harvard and the London Academy of Music and Dramatic Art, he was most recently seen in *All That Jazz* and *Rich Kids*.

The remainder of the cast includes performances by Swoozie Kurtz, Hume Cronyn, Jessica Tandy, Amanda Plummer, Brenda Currin and Mark Soper.

Meet Garp and meet the most human being in the world.

Mary McLaughlin

THE WORLD ACCORDING TO *Garp*

Robin Williams is Garp.

The most human being you'll ever meet.

A GEORGE ROY HILL Film ROBIN WILLIAMS
"THE WORLD ACCORDING TO GARP" MARY BETH HURT
GLENN CLOSE · JOHN LITHGOW
Executive Producer PATRICK KELLEY Screenplay by STEVE TESICH
Based on the novel by JOHN IRVING Produced by GEORGE ROY HILL
and ROBERT L. CRAWFORD Directed by GEORGE ROY HILL

FROM WARNER BROS
A WARNER COMMUNICATIONS COMPANY

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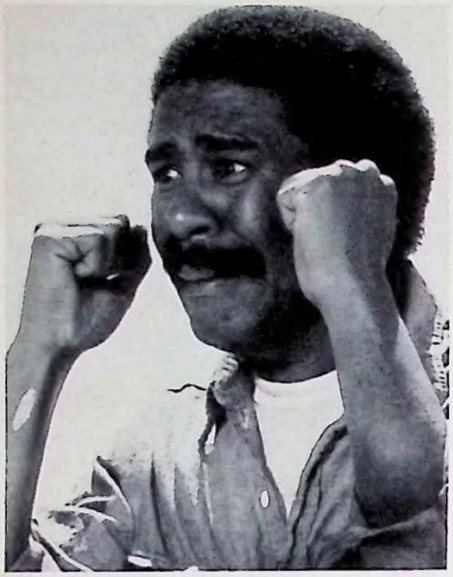
Coming July 23rd to a theatre near you

TRIBUTE PEOPLE

by Sylvia Train

Walter Cronkite is going to be seen in a lighter mood in the CBS *Universe* series. He'll don top hat, white tie and tails and do a soft shoe while humming Tea For Two. That should be something to see.

* * * *



Producer-director Norman Jewison made himself an extra $50,000 recently. When Warner Brothers bought the rights for a film of Charles Fuller's *A Soldier's Play*, he had a special clause written in. If the play won a Pulitzer prize he would get the added money.

Jewison was quoted as saying that he believes you can make a successful movie about blacks in World War II without Richard Pryor running around in a chicken suit.

* * * *

Cher is going to star as Meryl Streep's best friend in *The Karen Silkwood Story* for ABC films – Mike Nichols directs...

When Sylvester Stallone was in New York recently to promote his latest film *Rocky III*, he went for a walk with his wife Sasha on the East Side. He didn't have to worry about getting mugged – he took his body guards along with him.

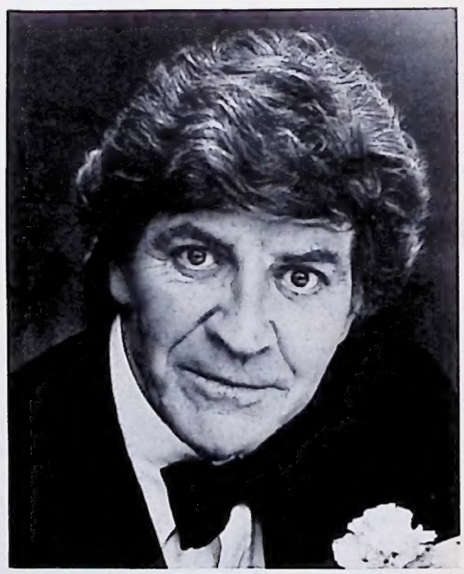
* * * *

Al Waxman, starring in the new TV series *Cagney And Lacey*, is hightailing it out to Tinsel Town to make 13 more. He told me he's not looking for permanent digs in Hollywood because he's not sure whether they'll do more of the series after the next 13 are taped and anyway he likes his home here.

* * * *

Brooke Shields has a new baby half sister. Frank Shields and his wife Didi are lullybying a seven pound, 11 ounce baby girl. She'll be christened Olympia Torionia Shields after Frank's mother, the late Princess Trolonia of Rome. The Shields have another daughter, 11 year old Marina Torionia, who I'm told, is another raving beauty.

* * * *



American and Pan Am airlines have bought *Victor, Victoria* for in-flight viewing, but it will be cut. They're taking out the first 18 minutes which include a scene showing Robert Preston in bed with his gay lover. The Airlines aren't too anxious to alienate passengers in this day and age when everyone is scrambling for business.

Sylvia Train

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